

# KERAMIC STUDIO

Vol. XIX, No. 5.

SYRACUSE, NEW YORK

September 1917



If we are not mistaken there are signs that the Great War may end sooner than military experts have figured, probably some time this fall or early winter. Anyway let us hope that it will, and let us begin to look at conditions, not as they are now, but as they are likely to be after the war.

One great, big fact stands out. After the war the world will be burdened with an enormous debt and heavy taxes. We will not be as badly hurt as the Europeans, but we will have our share of the damage to repair. This burden cannot now be avoided, but it may be lightened by a better organization of business. We must discard our old and foolish conception of democracy as a social organization in which the individual may do as he pleases, and of business as a means of getting the best of the other fellow and filling our pockets with *his* money. The result of this policy is that a few have their pockets full, and many barely scratch a living.

Fortunately the end of the war will mean the beginning of a new economic era. Extreme individualism must go. The soak-the-public and beat-the-competitor policies must go. There must be co-operation, help and good feeling, where there was harsh competition, greed and jealousy. This applies to small just as well as to big business. It applies to the china decorating business as well as to the big industries.

In the August *Keramic Studio* Miss Reynolds called attention to the good results which some Chicago music teachers have obtained by forming a co-operative Society to secure lessons, instead of following the old method of hunting for pupils individually, and she was wondering if china decorators could not help each other in some similar way. They certainly can do it and should do it.

We have in mind the establishment of Clubs all over the country, in all towns which are important enough to gather a substantial number of members. These should be real Business Clubs, quite different from the various ceramic societies in vogue until now. These Societies have done excellent work in raising the standard of good decoration and should continue this good work. But they are exclusive, only the top notchers can get in, and, however invaluable their campaign of education in good craftsmanship may be, they do not help practically and directly the average china painter in her business, in finding a market for her work, in buying her supplies, etc.

The new Clubs should be run on a business basis. They should be incorporated so that members will not be individually responsible in case of losses. Each new member should become a stockholder by the compulsory purchase of one share or more. Annual dues should be substantial enough to allow paying a salary to a manager, renting a place for the display and sale of china, etc. These details should vary in each Club according to conditions and location, and Clubs should not be too numerous, as in very small places they would not be practical and the smaller the membership would be the smaller the chances of success. Decorators in small towns should join the Club of a neighboring large town.

There are innumerable ways in which the Clubs could be

of benefit to their members, besides helping them to buy supplies and sell work. One would be to secure at regular intervals the services of the best teachers in the country for a short period of practical lessons. They could afford to pay these teachers well and it would be in the end a saving to members. Think of the waste of the present system when a decorator has to travel from Florida or Oregon to Chicago or New York to get a few high price lessons from a well known teacher, and think of the many students who cannot afford this big expense.

Another point. A strongly organized League of China Decorators would have eventually something to say about the china which is supplied to its members. Decorators who try to do art work, better work than commercial decoration, should have the best wares available. In present conditions they have the worst. European and Japanese potteries unload on them their seconds which they would not use themselves. American china manufacturers are also willing to let you have their seconds which you may find at department stores and elsewhere, but they are not interested in making good china specially for amateurs. As one china maker told us once: "I know that these decorators use a lot of china from Europe now, but what do they do with it, where do they sell it, I do not see it anywhere, it is not a business." There is some truth in that statement. With a substantial organization of their business, china decorators would soon be in a position to promote the manufacture of an American china having the qualities of the best European wares and free from imperfect pieces. Just now the task is hopeless.

As the motto of the Clubs would be "Help others and you will help yourself," they should not confine themselves exclusively to the interest of their members, they should be in touch with each other, each Club being only a cog wheel in the general scheme of a Cooperative League of China Decorators. In order to accomplish this, *Keramic Studio* would gladly open its columns free to the Clubs, for correspondence, suggestions, information of all kind about details of management, business innovations, etc. In exchange for this some arrangement should be made which would insure a direct and effective support of the Magazine. *Keramic Studio* cannot prosper unless the china business recovers from the blow struck by the war and is reorganized on a more efficient and businesslike basis than it has been so far. On the other hand, although we do not dare to say that the china business could not live without *Keramic Studio*, all will agree that the disappearance of the Magazine would be another serious blow added to the disorganization caused by the war. *Keramic Studio* needs the china decorators and we are vain enough to say that china decorators need *Keramic Studio*. Let us help each other.

With the effective support which we think could be given *Keramic Studio* by this scheme of Co-operative Business Clubs, it would be possible for us to improve and broaden the Magazine, to make it more helpful than it has ever been. We have had for a long time many ideas and plans in mind, which the recent decline in business has nipped in the bud, but which we have not given up. However we must first know what conditions will be after the war and we must see if the women decorators of the country are capable and willing to help revive the business by making it more efficient than it was before the war.

(Continued on page 77)

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



### AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn  
where the worker of Arts and  
Crafts may rest a bit and par-  
take of refreshment.*

THE City Art Museum of St. Louis, R. A. Holland, Director, is gradually acquiring an unusually good permanent collection of paintings, textiles, tapestries, bronzes, ceramics, prints, and furniture. The annual report states that it ranks fourth among institutions of its kind in the United States. The museum has spent \$27,550 for paintings, \$4943 for prints, \$21,263 for bronzes, ceramics, and marbles, and \$29,701 for other art objects. The attendance has increased about 32,000 within the last year, indicating that people are aware of the benefits to be derived from the institution.

♦ ♦ ♦

The Worcester Art Museum is exhibiting its recent acquisition of eleven Sargent water-colors made in Florida last winter. It will continue until October 1. The titles are suggestive of the subjects: "Bathers", "Muddy Alligators", "The Palms", "Shaded Paths", "Waterlogged Boats", "The Pool", "The Basin", "Boats at Anchor", "The Terrace", "The Interior Court", and "The Cloisters." The museum has also come into possession of some portraits by Thomas Sully, the favorite portrait-painter of Queen Victoria. He was born in 1783 and died in 1872. The Boston Museum of Fine Arts owns the most popular of all his works, "The Torn Hat" which represents a fresh-faced little boy wearing a much-the-worse-for-wear hat of yellow straw. The original study for his famous coronation portrait of Queen Victoria, the very same we had in our English Histories at High School, is now at the Metropolitan, bequeathed several years ago by the painter's grandson, Francis T. Sully-Darley. The Minneapolis Museum has four of his paintings.

♦ ♦ ♦

Mrs. W. B. Thayer has given the nucleus of a collection for an art museum to the University of Kansas in memory of her husband. The gift is permanent providing the University secures a suitable gallery for the collection within three years.

♦ ♦ ♦

Allan G. Newman was awarded the \$500 prize for a valor medal in the competition held by the National Arts Club.

♦ ♦ ♦

Henry Turner Bailey of Boston will begin his duties as dean of the Cleveland School of Art in September.

♦ ♦ ♦

The Minneapolis Institute of Arts is the recipient of a most important gift from Charles L. Freer of Detroit. There

are 178 objects in the collection, all of great value to the student and art-lover, including a large group of fragments of Near Eastern pottery, paintings by Japanese artists with dates from the thirteenth to the early nineteenth century, Japanese pottery, a number of Syrian, Persian and Indian tiles, Chinese jewelry, and a great many Eastern wares which illustrate various types of glaze and decoration.

♦ ♦ ♦

"Daniel S. Fox of 141 Milk Street, this city, has started a nation wide movement to induce artists to save all the old paint tubes and other lead and tinfoil for the Red Cross. He also urges that sculptors should not throw away their lead wire." —*The Boston Herald*. There's safety in saving.

♦ ♦ ♦

Louis Raemaekers, the Dutch cartoonist who has gained lasting fame in this war, has come to America to work because he feels that he can do more good here with his pictures than anywhere else. In London he was feted as one of the heroes of the war. It is to be expected that his reception here will be no less cordial, since his work when exhibited last autumn in New York and Boston created a sensation.

♦ ♦ ♦



One of the daintiest Japanese types decorated with the cherry blossoms.  
(Courtesy of the Boston Museum of Fine Arts.)

♦ ♦ ♦

It has been decided to establish an East Side Art Center in New York as a result of the successful exhibition of the People's Art Guild held this summer in the Forward building.

♦ ♦ ♦

St. George, Staten Island, N. Y. is to have an art museum, according to the latest plans, for the local Association of the Arts and Sciences.

♦ ♦ ♦

Dr. Christian Brinton, the art critic and writer, has been given the decoration of a Knight of the Royal Order of Vasa by the King of Sweden in recognition of his services in connection with the recent exhibition of Swedish art. It was partly through Dr. Brinton's efforts that the Zuloaga paintings were brought to America last Fall.

♦ ♦ ♦

The annual exhibition of the Hingham Arts and Crafts Society took place this summer in the Episcopal church in that quaint and interesting little town. The Society which is about sixteen years old, makes an effort to keep alive the arts and crafts for which the place was well known a hundred years ago. As usual the basketry work was especially good.

*Anita Gray Chandler*



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR  
2298 Commonwealth Ave., St. Paul, Minn.

### VEGETABLE MARROW MOTIFS

THE drawings and units shown this month are of the vegetable marrow—a variety of gourd, or *squash* as they are known in this Country. The flowers, fruit and leaves are extremely decorative suggesting endless possibilities for design. The color of the flower is yellow or bright orange. The calyx or embryo gourd is at this stage of course green, but the natural coloring need not be a limitation when using a conventionalized drawing for decoration. Either of the two drawings is so formal that any color scheme may be used. These units may be adapted to almost any use by enlarging or reducing and repeating either with or without connecting bands or abstract lines. They can be treated flat with outlines or in relief according to the demands or logic of the situation, the use to which they are to be put. These things can be left to the individual choice. The things which count are the drawing, the technique and the proper placement.

(Continued from Editorial page)

We think it can be done, and with this in mind we are launching the idea of the new "Business Clubs." What do

you think of it? Write to us, we will publish all suggestions and comments which will seem to us valuable.

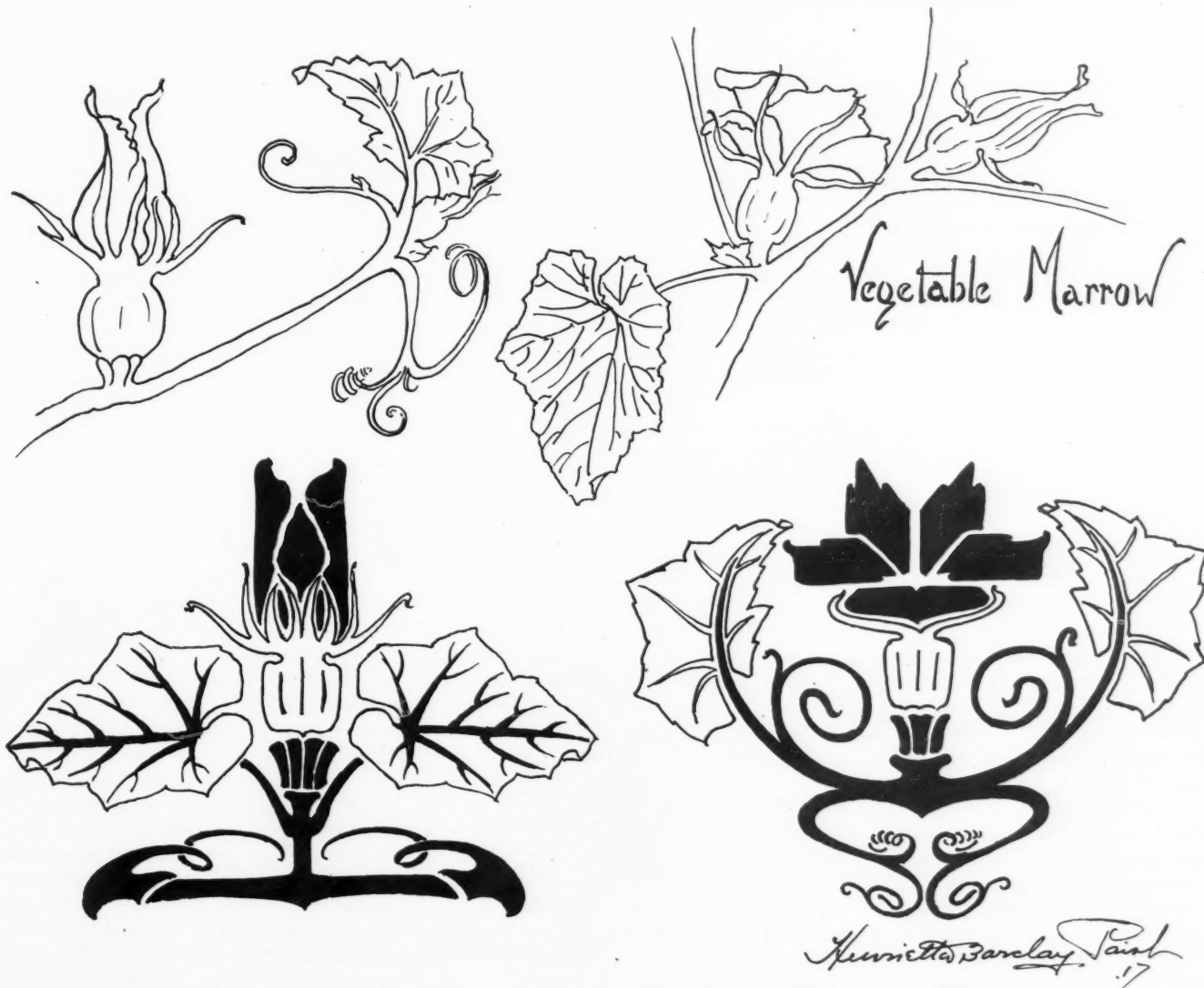
We would like especially to receive ideas and suggestions on the following two points:

1. How should the capital be raised which is absolutely necessary to insure the growth and development of the Clubs? What should be the annual contribution in a Club of, say, 100 members?

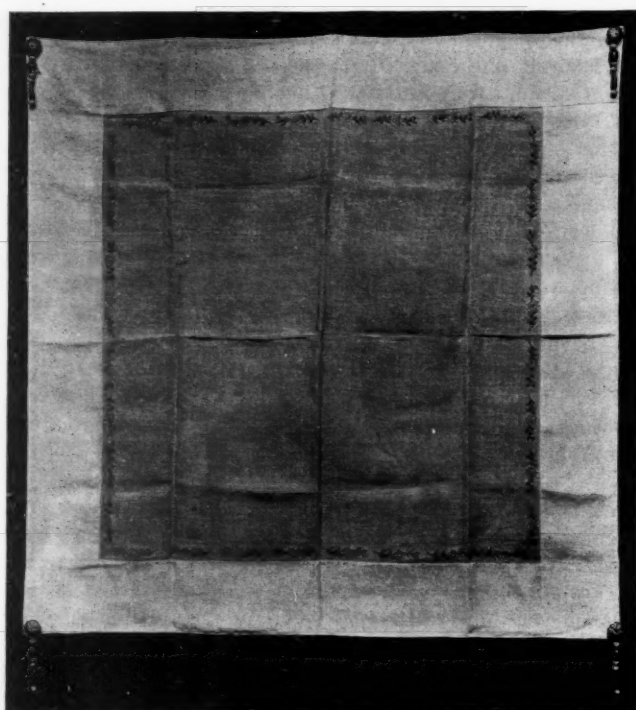
2. How could the Clubs give a direct and effective support to *Keramic Studio*? In what way could the Magazine be of most benefit to the Clubs and how could the Clubs help best to support it? In late years it has become more and more the habit of decorators to avoid subscribing by using the copy at the Library or at their teacher's studio. If carried much further this shortsighted policy means the ultimate disappearance of the Magazine. How can this evil feature be best remedied?

✕ ✕

We think that our readers will be interested in the simple and effective designs by Miss Vera Stone of Garden City, Kansas. Miss Stone is not a china decorator and the treatments for her designs were written by Miss Jessie Bard. These simple and graceful borders may be adapted in all kinds of ways to the decoration of both china and glass. For glass especially they will be found far more effective than elaborate designs.



VEGETABLE MARROW MOTIFS—HENRIETTA BARCLAY PAIST



### THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

#### SUGGESTIONS FOR THE COMING SEASON

**M**OST of us are perfectly willing to relax during the summer months, and consequently there is little doing in the studios. It makes it somewhat difficult to give anything fresh for the linen page this month because of this condition. With the passing of summer and the near advent of the fall season one begins to look ahead and make plans, and so perhaps it will be well for us to do a little planning. One suggestion made is that our readers plan at this time one definite piece of work for the coming season.

For instance, plan a luncheon service, carrying through in all detail the china, linen, glass, arrangement of flowers, candles, etc. Much thought will be needed in the selection of an appropriate design for the china, and the color scheme. Then the careful study of its background, the linen.

It will take considerable experimenting to decide on just the proper texture of the linen, the embellishment of it, and the shape and number of pieces required. Here too enters the question of the table and chairs. In the breakfast-room of a charming country home, is a set which is full of suggestion. The table is of the drop-leaf variety and the chairs a good simple shape, the seats of wood.

The set is painted a deep cream color. Quaint baskets of flowers, the baskets old blue, form the decoration. These are placed in an interesting way on the table just above the plate doilies, the table being arranged for four. The design on the chairs is placed on the broad piece which forms the top of the back. A sideboard has the same basket painted on the drawers. The whole thing is a fine illustration of what can be done in creating beauty with simple means. Then the table accessories, the candles, if used, or the flowers or fruit, small side dishes etc, must be considered. The most perfect table could be spoiled if these things were not harmonious, so this end of the problem must be well thought out.

With such a set planned, one has work for a large part of the season laid out.

The beauty of working out a set of this kind is that one is moving along a definite line. The variety of interest which enters into the problem is another factor. With the accomplishment of the task the worker will have a really big thing to show. Contrast this with the same amount of energy expended on a lot of little things, and one can quickly see the value of the other plan. Sets may be built up in various ways. You may have a specially nice piece of linen which you want to use, and make that your starting point. Or it may be some quaint piece of glass, or a fine old comport or flower basket. It really does not matter where you begin, so long as you keep always before you the thing as a whole, the relation of each part to the rest of the scheme.

An interesting problem would be to plan a child's set. This could include small table and cunning chair, or a high chair with tray. All sorts of fascinating linen things might be planned to go with it.

A child's apron, on original lines, various sorts of bibs, tray cloth napkins, even a wee table cloth and napkins. The dishes might be made up largely of the yellow kitchen ware. Surely nothing could be nicer for a bowl of bread and milk than a nice yellow bowl, with a jolly little duckling, of course a very conventional duckling adorning it.

Sets for afternoon tea and for evening spreads, such as a Welsh Rarebit set, offer opportunities for the decorator. The point is, that if you concentrate upon some special service, you really are accomplishing far more than in working along in an aimless sort of fashion. Then too, it is a wise thing for the professional, with possible exhibitions ahead, to make out some special problem.

It is equally to the advantage of the worker who has only her home to consider. There are always social obligations to be met, and a beautifully planned table goes a long way towards the success of the dinners, luncheons, and suppers, with which the average housekeeper pays many of her social debts. This may seem far removed from the linen page, but we have transgressed so many times we no longer apologize. All these things are so bound up in each other that it is impossible to keep strictly to linen. Our linen chat this month has to do with the illustration, which shows a cloth spoken of specially in the August magazine. It is made of peach colored linen with wide applied border of ivory linen. The particular feature of it is the tassels which ornament the corners. The printer jumbled things a bit when he printed it as "round silvered brilliant molds." They are round wooden button molds, an inch across, which form the foundation. These were silvered and then worked over with peace embroidery silk. This made it possible to sew one part of the snap fastener to the back. The rest of the tassel was strung on embroidery silk, a tiny round button mold forming the end. Next is an oblong coral bead, then two small round button molds, a large oval coral bead and one small round button mold completes the tassel. This is fastened to the large round button, the whole being about three inches in length. These can be removed by means of the snap fasteners when the cloth is laundered. I am sorry that the illustration is not large enough to show the detail of it. There is a great fancy for all sorts of artistic tassels at present. This is influenced by the fad for the "Chinese" which is playing a leading role in interior decoration just now.

One sees perfectly gorgeous tassels on Chinese bird cages, hanging baskets, on window draperies and for countless other purposes. The button molds may be painted with enamelite in brilliant colors, and combined with gilt and silvered ones,



or with beads of coral, amber, lapiz, or other stones. Heavy embroidery silk is used for the tassel in combination with these. A stunning one was made up of blue and violet and silver molds. This strung on heavy black silk and finished with a tassel of the black mixed with violet and blue. This particular one was designed to hang from the corners of a curtain valance.

I have described these things in the hope that some of our readers may want to experiment. In one of the recent exhibitions a very handsome tassel, all of soft pastel colorings, was attached to the handle of a serving tray.

Another feature of the cloth in the illustration is the placing of the little block printed border design just above the applique. The small napkins treated in this way were lovely.

This set was designed and executed by Miss Ethel Wing of the Newark Ceramic Society.

Here is hoping that the season to come may be one full of progress and real artistic growth for us all.

KATHRYN E. CHERRY - - - - PAGE EDITOR

Marina Building, St. Louis, Mo.

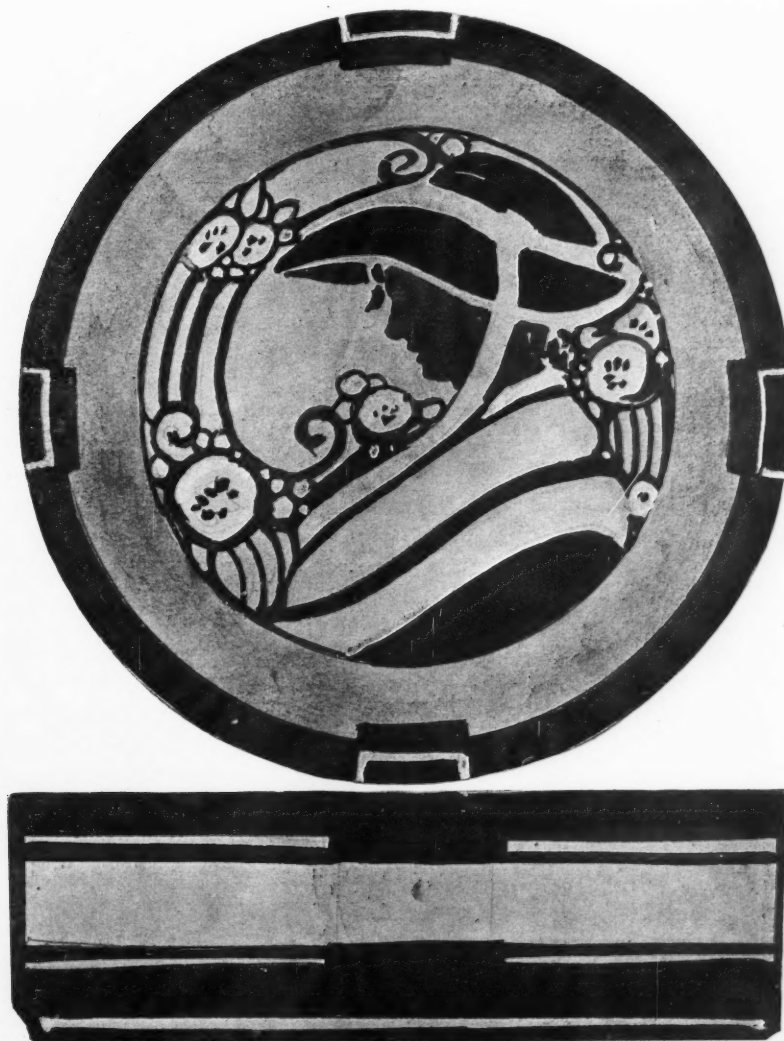
### POWDER BOX

**I**F Satsuma box, all of the black lines, black bands, hat, are done in Azure Blue enamel. The flowers are Jersey Cream, The face and wide band is Grey Violet, buds Wistaria, scarf is Silver Grey, leaves Aquamarine.

If box is china (French), oil and dust bands in Dark Blue for Dusting also the outlining around flowers, the hat, dress, and lines, fire.

Second Fire—Dust face and wide band with Pearl Grey. The flowers with Glaze for Green. The scarf with Glaze for Blue.

Third Fire—Oil the entire box, pad very dry, dust with 1 Ivory Glaze and 1 Glaze for Blue.



POWDER BOX—KATHRYN E. CHERRY

MAUD M. MASON - - - - - PAGE EDITOR

218 West 59th Street, New York City

## FLORAL TILE IN SOFT RELIEF ENAMELS

WHEREVER black is introduced use Black Enamel. For the flower use equal parts of Soft Yellow and Citron Yellow. For the grey tones in the leaves use equal parts of Soft Yellow and Leaf Green. For the grey around the center of flower use equal parts of Madder and White. Old Blue may be substituted for the black in the leaves. For the light spaces in the leaves also the light band of the border use equal parts of Soft Yellow and Ochre. If the design should be repeated to form a facing of a fireplace or the bottom of a tray, omit the black edge and carry the green tone the full width of edge.

## STUDIO NOTE

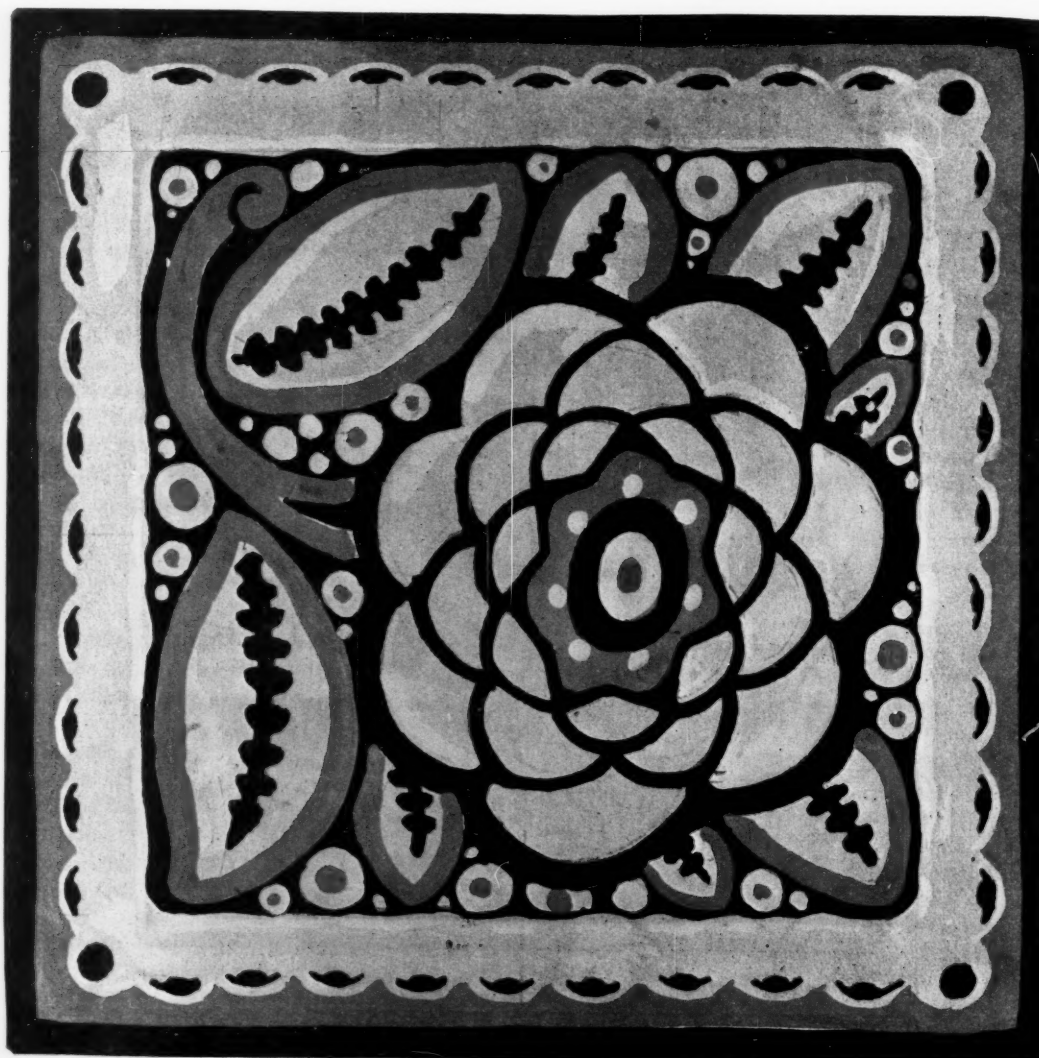
Mr. Coover, now on a trip to Pacific Coast cities, finds a growing interest in enamel painting on Satsuma and American wares, also enamel on glassware. These, together with

the increased interest in water color painting carries the teachers through this year with good classes and order work. Mrs. A. E. Wright, demonstrator for the Coover studios, spent the month of August in various cities of Wisconsin.

## ANSWERS TO CORRESPONDENTS

*A Subscriber—I decorated a Satsuma bowl with Mason's Enamels. After it was finished I put it in Black Tea to bring out the crackle, (I learned to do this through your magazine). It took a long time to do this although the tea was strong, however at last the crackle was brought out but it spoiled the paint more or less, the tea is deposited on the enamels making it dull and irregular looking. I tried to wash it off but can't do anything with it. In some places the color is changed entirely and in some places the black outline is eaten away.*

The length of time for this work depends on the strength of tea and the tone you wish to obtain. It will soften all the colors a little but should not change them if the tea is applied properly. The tea leaves should be put in a bag while boiling and then removed when you put the Satsuma in. If a deep tone is desired, place the ware in it, bring it to a boil and then let it remain in the tea over night. It becomes darker after standing a day or two, the piece should be entirely covered with the tea or it will leave a mark where the ware is exposed. It should not have eaten away the black outline. Possibly you did not fire it before putting into the tea or it may not have been fired hot enough. The only way to remove the tea is by firing it again.



FLORAL TILE—MAUD M. MASON



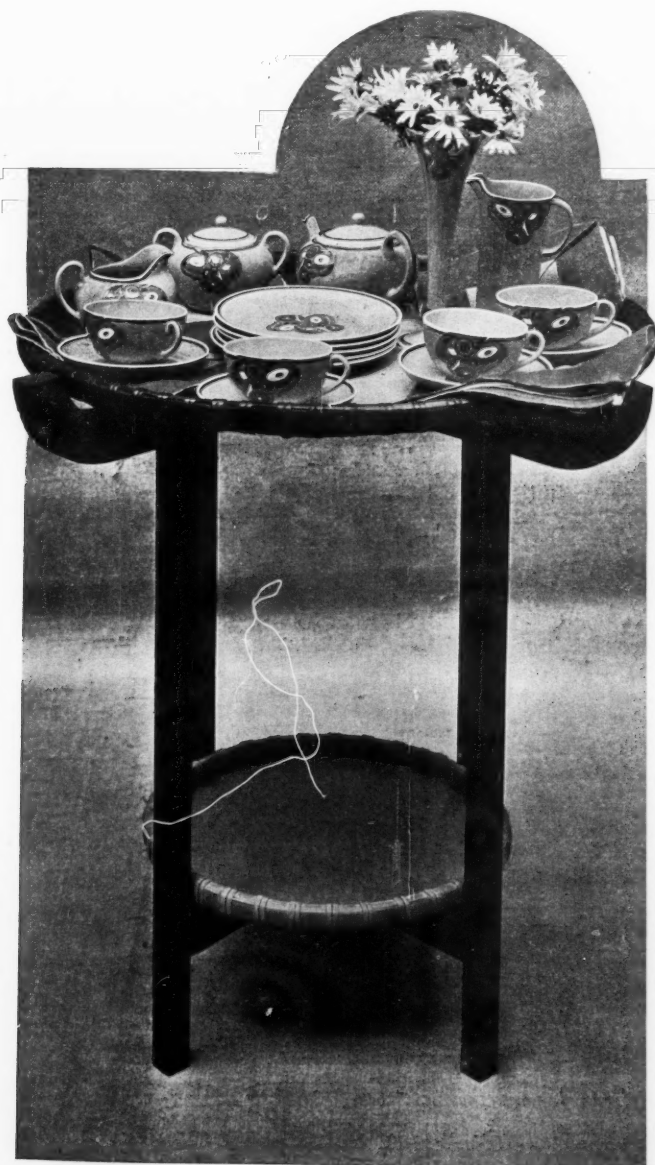


UNIT OF DECORATION IN TEA SET

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR  
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

## JAPANESE TEA SET

THE motifs taken for this occult design were different flowers, the smaller design being used for all pieces, except the plates on which the larger design was used. The



JAPANESE TEA SET

band on all pieces is composed of four smaller ones, Black, Yellow-brown or Cafe-au-lait, Blue and White. All outlines are black being applied with brush. The color scheme may, of course, be optional, but the one used in this instance was Cherry's enamels selected to harmonize with the wistaria color of the porcelain. The background of design was dark blue; concentric circles were yellow, Leaf Green, yellow, blue and Cafe-au-lait. The white spaces were white enamel; light grey tones Leaf Green; medium grey tones, Cafe-au-lait; narrow bands on all handles are Black. The tray used was Japanese painted with dead black Japalac. The round tray cover and serviettes were wistaria linen, 16 inches square, with 2 inch band, cut from a 16 inch square, to avoid turning corners, of cafe-au-lait or yellow-brown, and with one-eighth inch piping of yellow on inside edge. Flowers used were our common field daisies.



UNIT OF DECORATION IN TEA SET

## DESIGN CONTESTS

## NEW YORK CONTEST

An exhibition of designs, suitable for textile fabrics, wall paper and ceramics, will be held in the American museum of Natural History, from December 17 to 31, 1917, inclusive.

From one to three designs may be entered by a student from any art or public school. Any medium may be used.

Designs must be inspired by some exhibit in the Museum and the source of inspiration written on the back (example: Peruvian textile, Mexican pottery, etc.).

Designs must be received on or before December 10. Name and address should be written on back to insure delivery to owner after exhibition.

No Prizes will be given. All the designs submitted will be passed upon by a committee, and such as meet its approval will be placed on exhibition.

For particulars apply to Mr. Charles W. Mead, American Museum of Natural History, 77th St. and Central Park, New York.

## KYOTO CONTEST

A design exhibition will be held in the Kyoto Commercial Museum in October, 1917.

Designers of all kinds of craftwork may exhibit. Besides the designs they may send the actual goods, if they choose.

No limitation about the subject of the design, the kind of paper or the size of the sheet.

Prizes:—One Grand Prix Medal, two Gold Medals, Three Silver Medals, seven Copper Medals and some diplomas.

In last year's exhibition three American women were

awarded prizes: Gold Medal to Miss Esther M. Mattson, Brooklyn; Silver Medal and Diploma to Mrs. F. R. Weisskopf, Milwaukee, Wis.; Copper Medal to Miss Dorothy Baronidis, San Francisco.

The best designs among the exhibits will be published in a book. Designs winning prizes will not be returned, others will be returned if postage has been paid.

Exhibits should reach the Museum not later than Sept. 30.

#### COUNTY FAIR EXHIBIT

There will be in October at Knoxville, Tenn., a County Fair in which the following prizes will be given for decorated china and pottery:

\$15 for best collection of china (not over 25 pieces).

\$7.50 for best piece in conventional design.

\$2.50 for best piece in naturalistic design.

\$10 for best collection of pottery.

\$5 for best piece of pottery.

For further particulars address Mrs. Frank Fowler, Kingston Pike, Knoxville, Tenn.

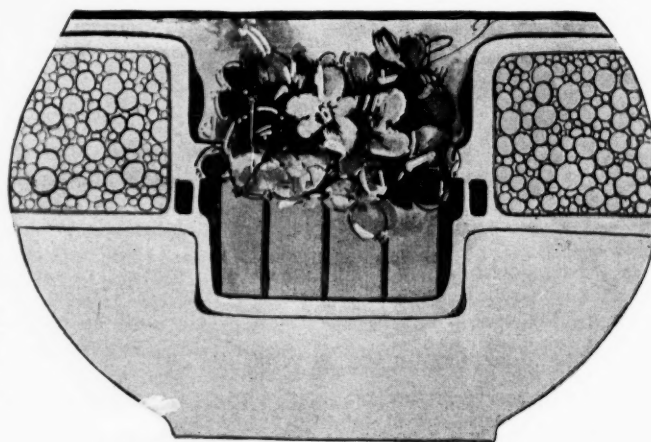
#### FALL EXHIBITION NOTES

The Art Alliance of America will hold in its New York Gallery an exhibition of handicrafts, lasting from November 17th to December 8th. This is open to all, subject to jury examination. Good exhibits of decorated china and of pottery should be one of the features of the exhibition.

Before this, from October 11th to October 15th, there will be an exhibition of textile designs, under the auspices of "Women's Wear," which will award prizes totaling \$500.00, as follows: first prize \$250, others \$125, \$100 and \$25. A special prize of \$50 will be given by Burton Bros. & Co. for the best design applicable to cotton goods for women's wear.

Later, on December 5th and 6th, there will be an exhibit of the designs submitted for a contest with prizes offered by "Vanity Fair," for a cover design suitable for its Spring or Summer numbers. The prizes will be \$100, \$50 and \$25.

For particulars apply to the Art Alliance of America, 10 E. 47th street, New York.

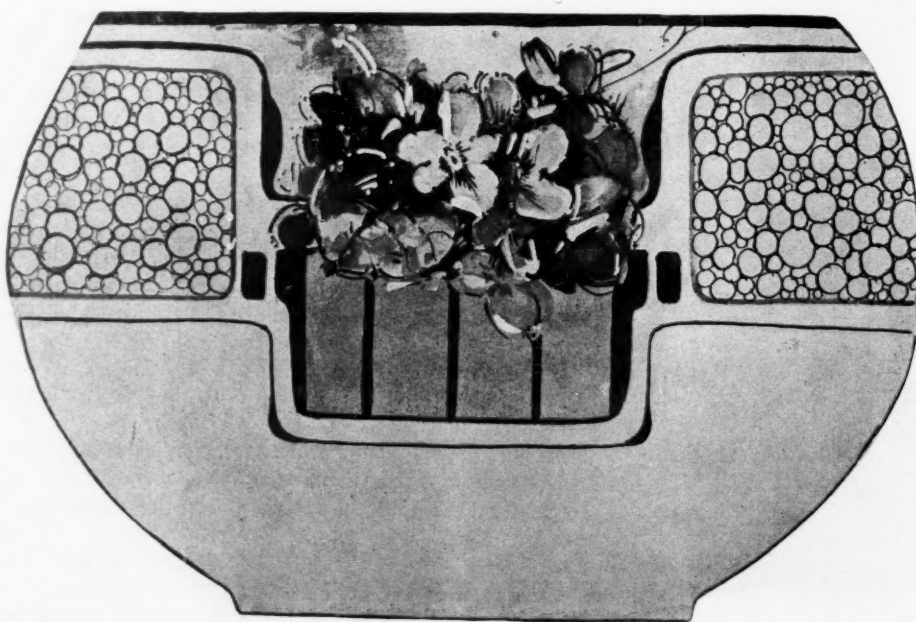
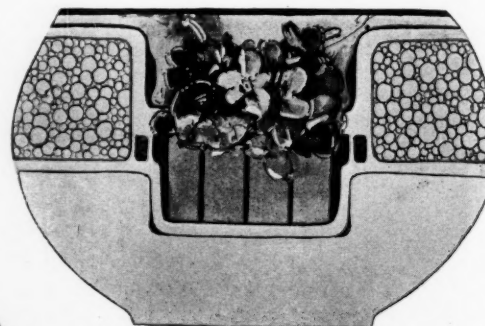


WALTER K. TITZE - - - - - PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

#### BELLECK BOWL

**O**IL entire bowl with Special Dusting Medium and dust with Lavender Glaze 4 parts and Mode 1 part; fire. Second working—Trace in design; all black lines and bands are unfluxed gold, same with circles in panels. Apply unfluxed gold lightly and repeat. Work in violet motif: Light violets, Deep Blue Green and Violet; medium and dark violets with Violet and Ruby; leaves with Yellow Green shaded with Brown Green and Shading Green; fire. Third working—Dust upper and lower part of bowl with 1 part Mode and 1 part Glaze for Blue; retouch gold and flowers.





MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

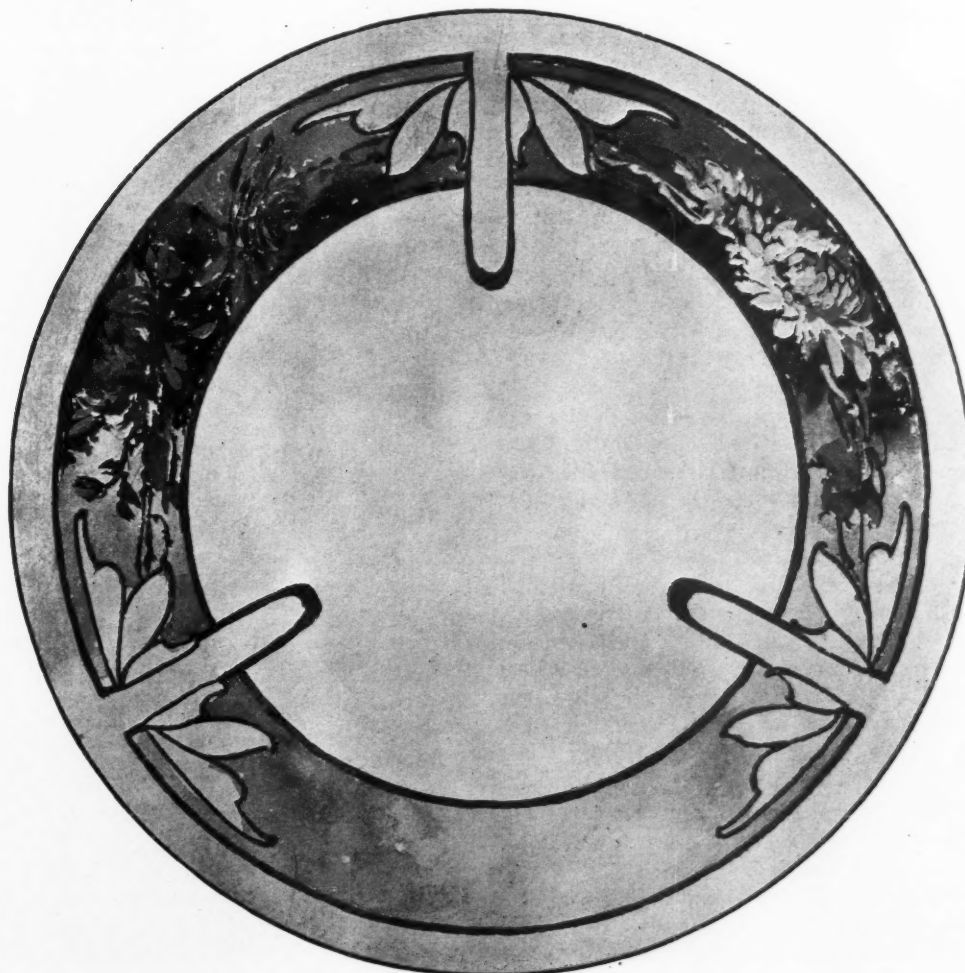
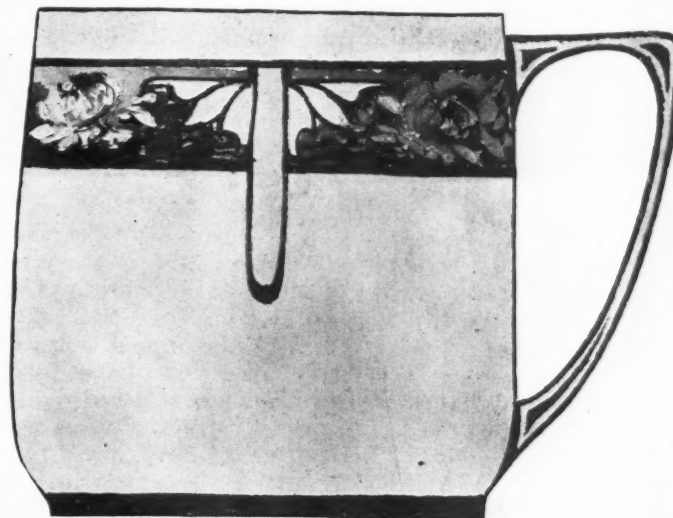
## CUP AND SAUCER

**F**IRST Fire—Outline the design in ink that fires in, if desired. Paint in chrysanthemums: for the yellow flower use Yellow Brown for center, Egg Yellow and Yellow Brown for the dark shadows, and Lemon and Albert Yellow for the light tone near edges of petals. Reddish Chrysanthemum in Blood Red, Violet of Iron, and a touch of Violet; Egg Yellow and Hair Brown for the yellow tones near the center of the flower; also a light wash of Ivory Glaze in the lightest part, the Ivory Glaze used must have a pinkish sunny tone. White chrysanthemum in Yellow Brown for center, light wash of Yellow Green and Moss Green in shadows parts, with Trenton Ivory, this tone should be a real ivory, also a little Ivory Glaze. Leaves in Moss Green, Yellow Green, Russian Green, Brown Green, Dark Green, Grass Green, and Empire Green. Stems and veins in Brown Green, Dark Green, and Finishing Brown.

Background: Palest tone is Trenton Ivory, Lemon Yellow, and Albert Yellow, with Yellow Brown for the shadows. Baby Blue, Blue Green Glaze, and Russian Green for the sky tones leading up to white chrysanthemum; shadows and dark tones near flower are Dark Green, Finishing Brown, Brown Green, Grass Green, with a wash of Moss Green. Yellow Green, Empire Green and Trenton Ivory for pale lights. Use Copenhagen Grey, a little Violet, and Grey Glaze for the grey tone near reddish chrysanthemum, with Finishing Brown and Brown

Green for the dark shadows. Lay in gold in bands and design.

Second Fire—Go over the flowers with same tones used in first fire; strengthen leaves, veins and stems; dust over parts, where shadowy effect is desired, with same colors used in painting; use a little Blue Green Glaze for dusting blue tones, and Ivory Glaze for sunny effect; dust Ivory Glaze over ivory tones. Same colors can be used in painting cup. The dark chrysanthemum on cup is done in the reddish tones.



CUP AND SAUCER—MAY E. REYNOLDS

## COLOR STUDY—VERA STONE

*Treatments by Jessie M. Bard*

## NO. 1—MOTIF IN UPPER LEFT HAND CORNER

**T**O be oiled and dusted. The dark green is 4 parts Water Lily Green and 1 part Water Blue. The light grey green is Water Lily Green, the brightest green is Bright Green. dark blue is Water Blue, the light blue is Grey Blue, the yellow is Yellow for Dusting, and the red center is painted with Yellow Brown and a little Yellow Red.

## NO. 2—MOTIF IN UPPER RIGHT HAND CORNER

For enamels. Dark calyx Pompeian Red. Light calyx Marion Grey and a little Warm Grey. Dark flower is Mulberry. Violet flowers are Grey Violet. Lightest flowers are 3 Citron and 1 White. Small leaves are Grass Green. Large bright leaves are 4 Peacock Green, 1 Blue Green, 2 White. Light leaves are Sand.

## NO. 3—PLATE BORDER

To be oiled and dusted. Deep purple is Mode and a little Deep Purple. Dark lavender is Mode dusted on heavy and light lavender is 2 Mode and 1 Ivory Glaze oiled lightly. Dark blue is 2 Water Blue,  $\frac{1}{3}$  Banding Blue, 2 Ivory Glaze. Light blue is Glaze for Blue. Green leaves under center design are Water Lily Green. Light part of turned over leaf 3 Yellow for Dusting and 1 Dove Grey and dark part is Dove Grey and a little Hair Brown or Dark Brown. Large light leaves are 3 Pearl Grey and  $\frac{1}{2}$  Mode. Background is 1 Dove Grey, 1 Ivory Glaze,  $\frac{1}{3}$  part Brown Green.

## NO. 4—BERRY MOTIF

To be painted. Brightest berries are Carnation. Dark red ones are Blood Red and a little Ruby. Light red is Yellow Brown and a little Blood Red. Dark yellow tone is Yellow Brown, a little Dark Brown and Dark Grey. Light yellow is Albert Yellow. Dark blue leaves are Copenhagen Blue and Banding Blue. Light blue leaves are Deep Blue Green, Apple Green and a little Copenhagen Blue. Grey leaves are Brown Green and Dark Grey.

## NO. 5 MOTIF

To be oiled and dusted. Dark blue flowers are 1 Water Green, 1 Ivory Glaze. Light blue is Grey Blue. Stems are 3 Water Lily Green, 1 Dark Grey, 3 Ivory Glaze. Large flower is Deep Ivory. Red centers are painted with 1 Yellow Red, 2 Yellow Brown. Centers of blue flowers are Yellow Brown.

## NO. 6 MOTIF

To be oiled and dusted. Dark leaves are Water Lily Green. Light leaves are Florentine Green oiled lightly. Green in flowers is 2 Florentine Green,  $\frac{1}{2}$  Brown Green. Dark yellow is 1 part Albert Yellow and 2 parts Ivory Glaze. Light yellow is Yellow for Dusting.

## NO. 7—BORDER

To be oiled and dusted. Deepest red is Mode and a little Deep Purple, deepest purple is Mode and a little Violet. Light lavender is Mode. The largest fruit is Mode and a touch of Blood Red. Yellow fruit is Deep Ivory. Stems are 2 Pearl Grey and 1 Water Blue. Dark bands are Water Lily Green. Light green background 3 Pearl Grey and 1 Florentine Green. Blue background is 1 Glaze for Blue, 1-5 Mode, 1 Ivory Glaze.

## No. 8—BORDER

Oiled and dusted. Dark blue is Water Blue, light blue is Grey Blue, grey tone is Dove Grey.

## NO. 9—BORDER

Dark red is Cameo and a little Blood Red. Pink is 1 Cameo and  $\frac{1}{2}$  Peach Blossom. Bright leaf is 1 Bright green and 1 Ivory Glaze. Brown leaf is Dove Grey and a little Brown Green. Small leaf is Deep Ivory and a little Dark Grey. Retangle between motifs is Cameo.

## NO. 10—BORDER

To be dusted. Dark circle is Mode, dark brown stem is Cameo and a pinch of Dark Brown. Flower is 1 part Cameo and 2 Peach Blossom. Leaves are 1 Dove Grey, 1 Ivory Glaze and a little Florentine Green. Wipe out place for line in leaf.

Second Fire—Paint the reds to the tone that is required and paint line in leaf with Yellow Green and Shading Green.

## NO. 11—BORDER

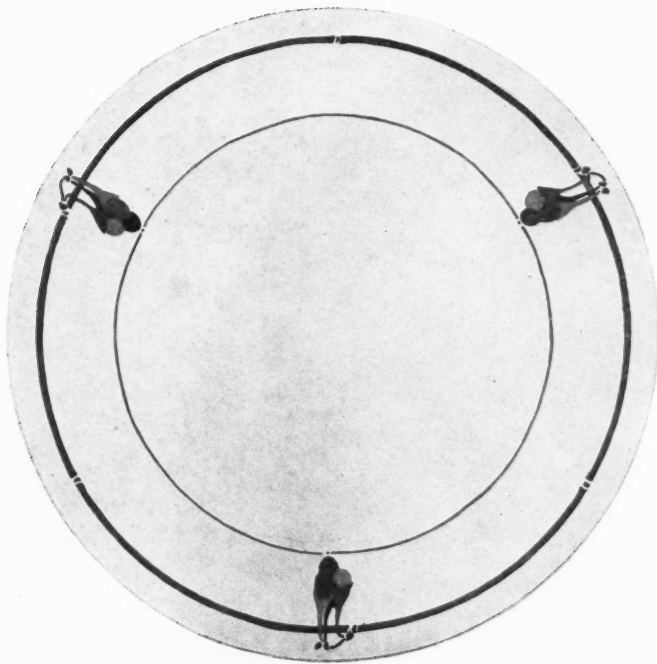
To be dusted. Oil greens and dust with Water Lily Green. Oil yellows and dust with 1 Albert Yellow and 3 Ivory Glaze.

Second Fire—Shade yellow with Blood Red and Yellow Brown.

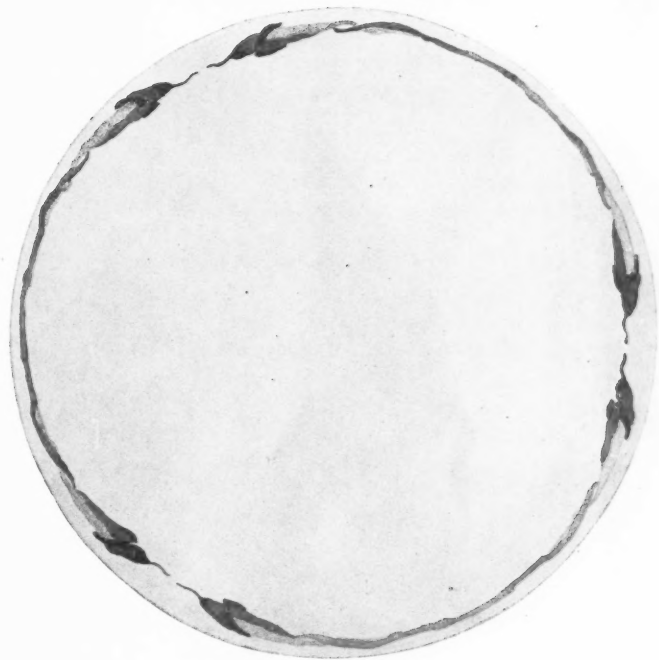


VASE, NO. 4 MOTIF, COLOR STUDY—VERA STONE

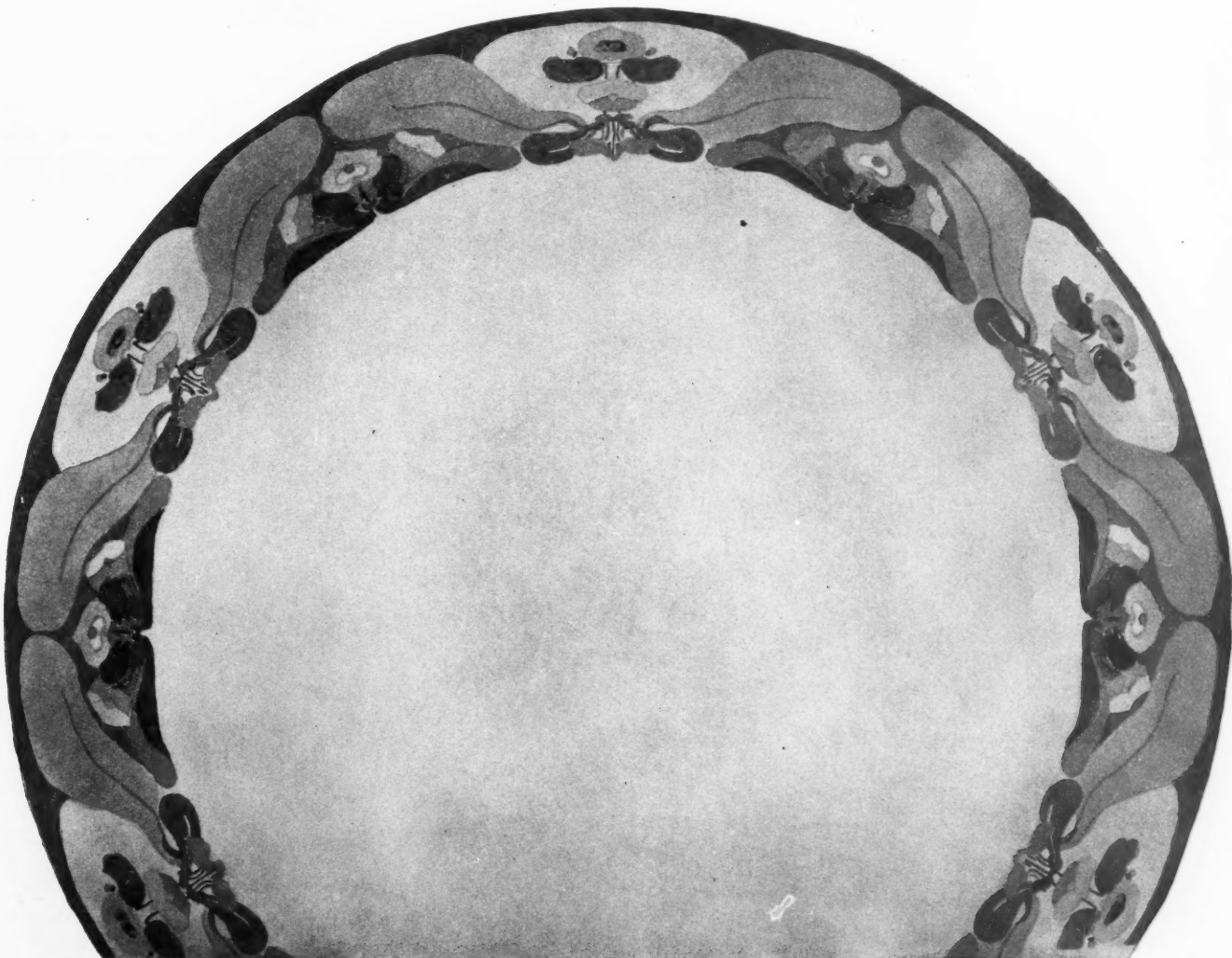




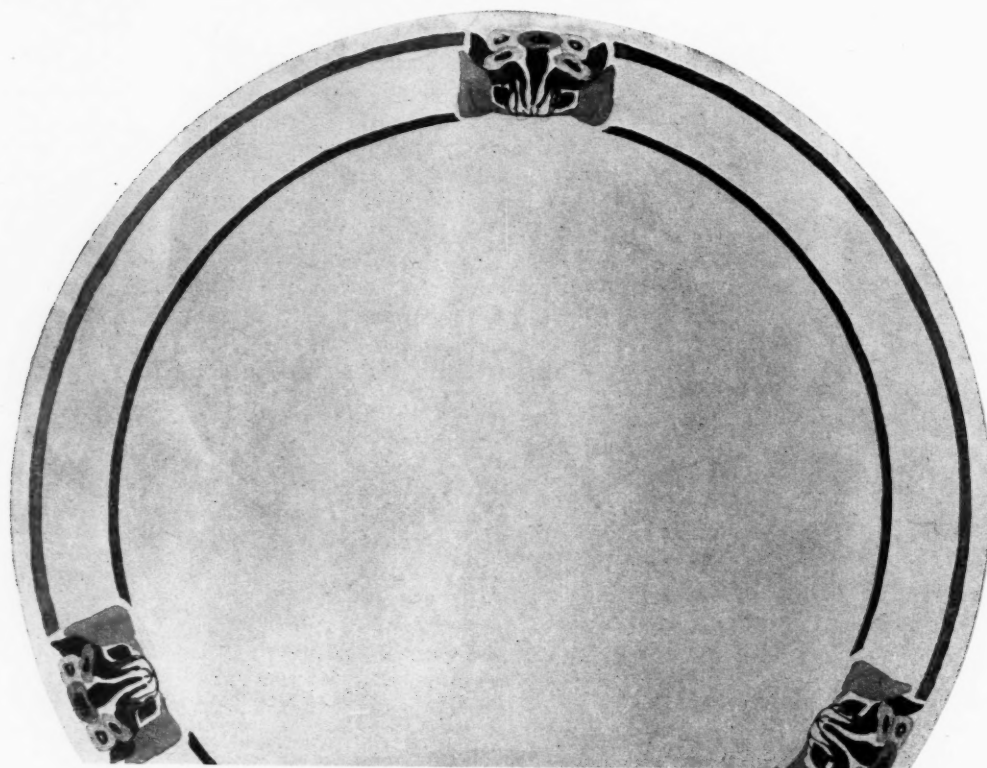
NO. 12 MOTIF, COLOR STUDY—VERA STONE



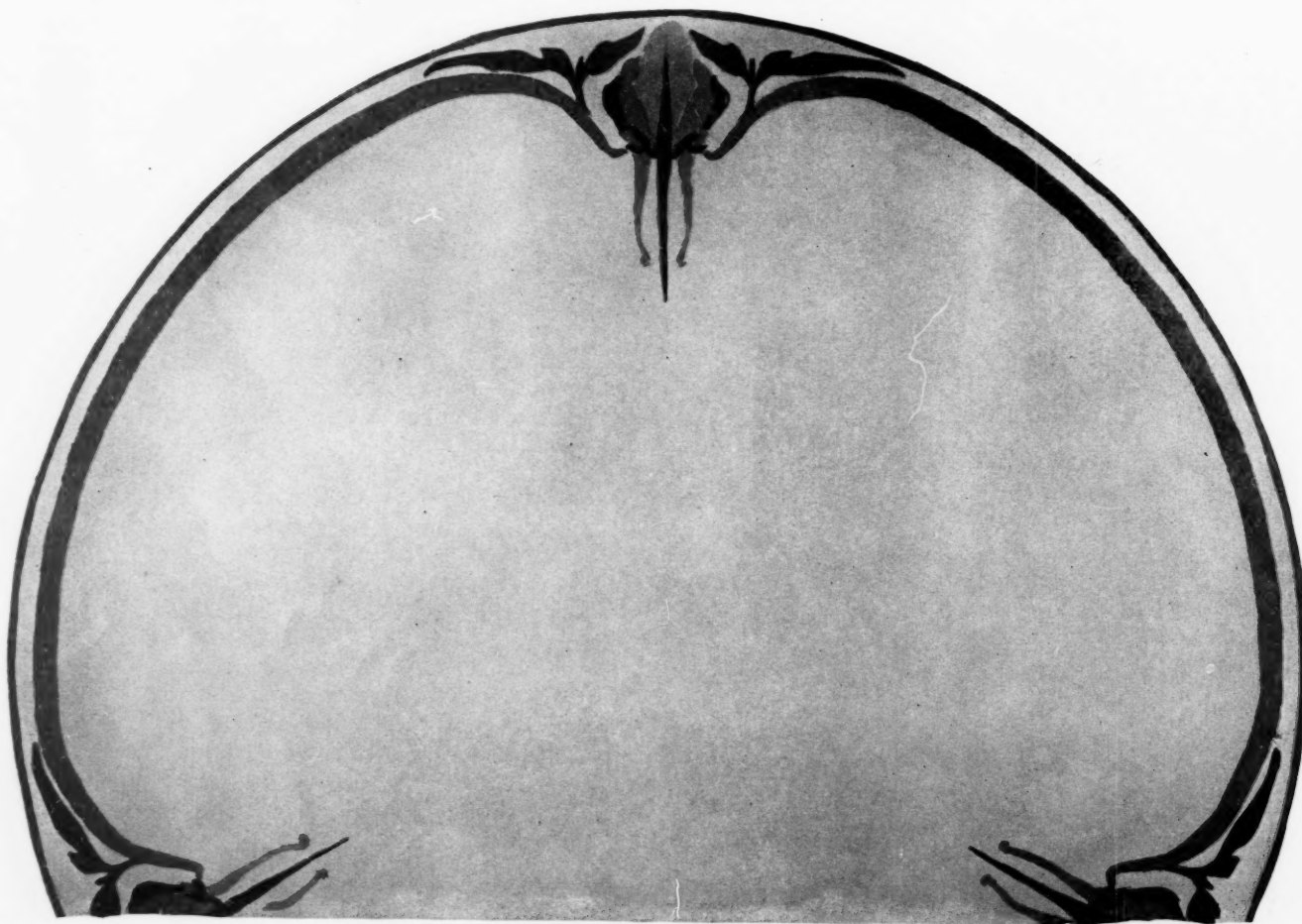
NO. 11 MOTIF, COLOR STUDY—VERA STONE



PLATE, NO. 3 MOTIF, COLOR STUDY—VERA STONE

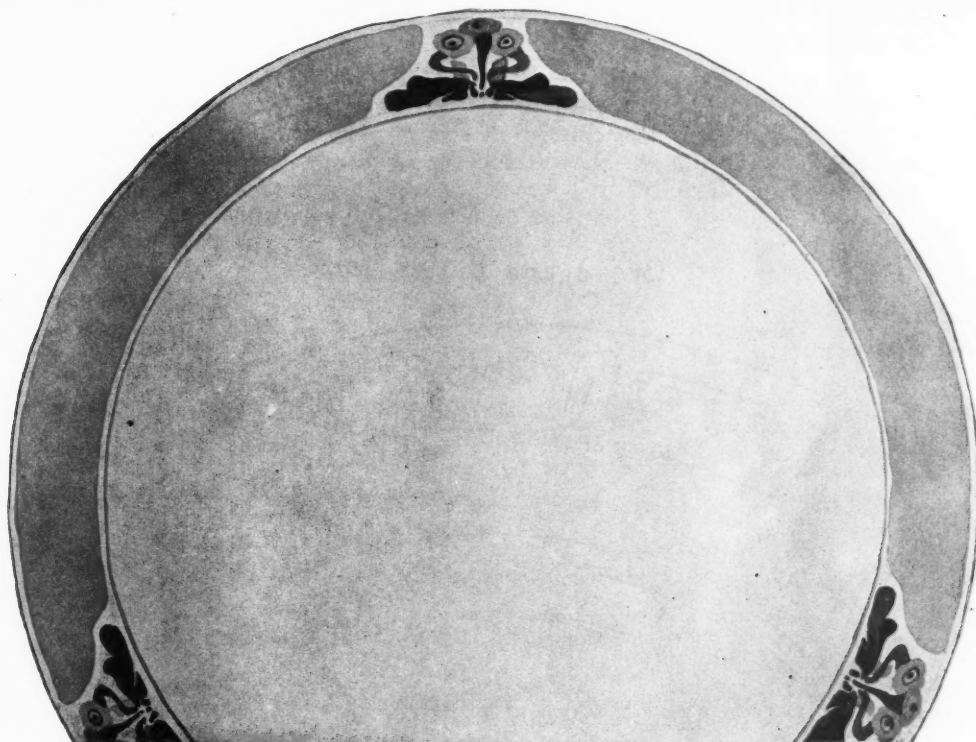


PLATE, NO. 2 MOTIF, COLOR STUDY—VERA STONE

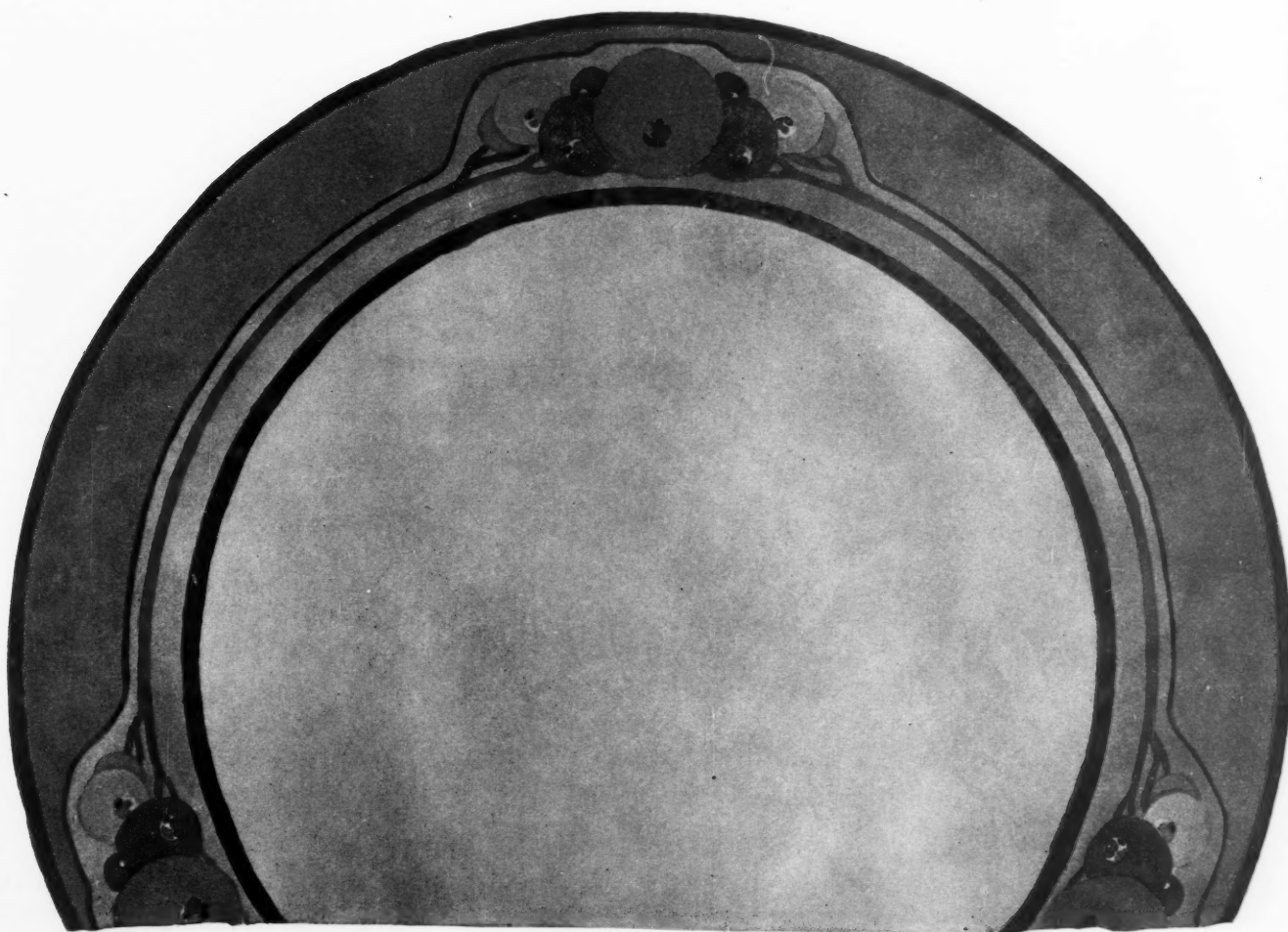


PLATE, NO. 6 MOTIF, COLOR STUDY—VERA STONE

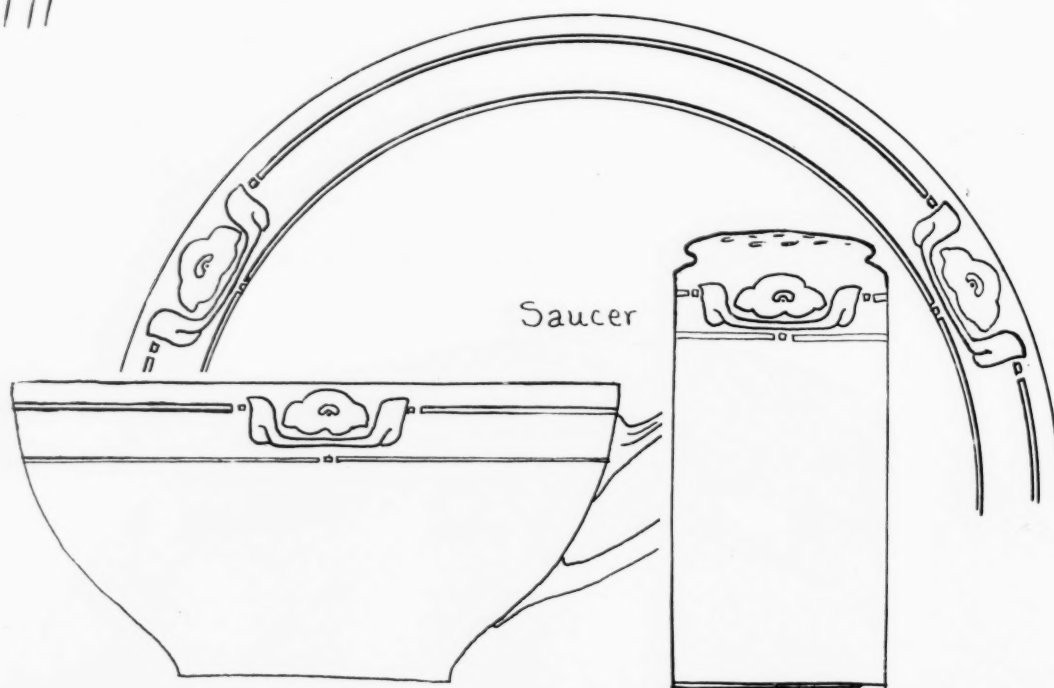
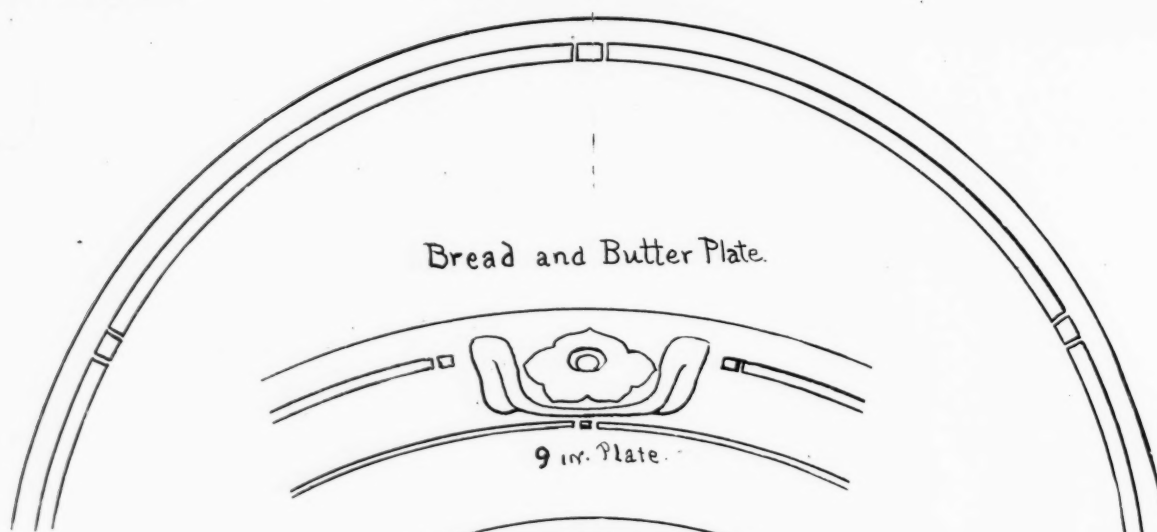




PLATE, NO. 1 MOTIF, COLOR STUDY—VERA STONE



PLATE, NO. 7 MOTIF, COLOR STUDY—VERA STONE



TEA SET—VERA STONE

(Treatment page 89)

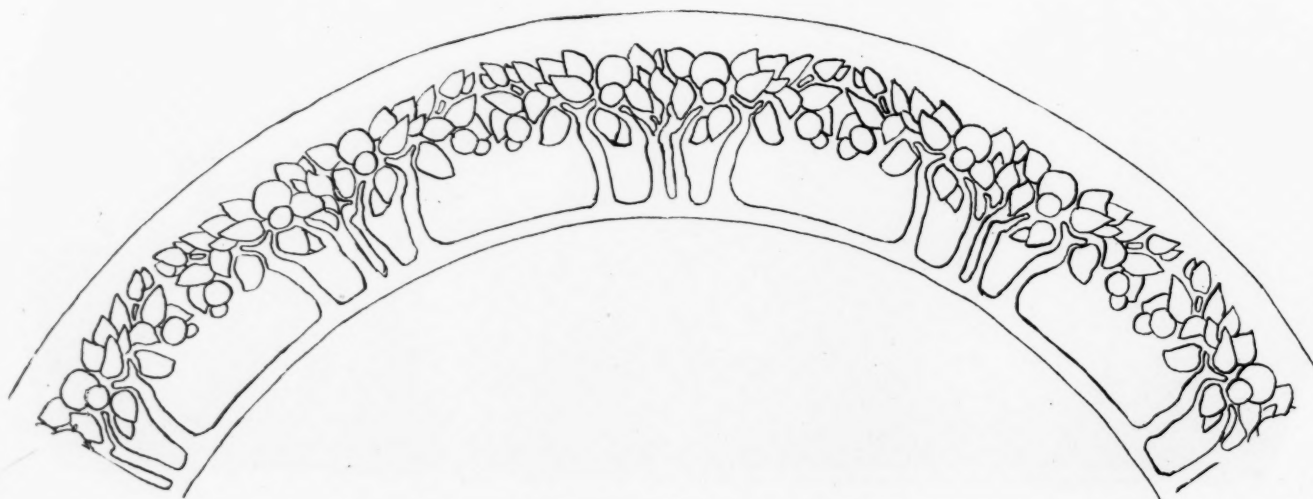


PLATE BORDER—VERA STONE

(Treatment page 89)



## PLATE BORDER—(Page 88)

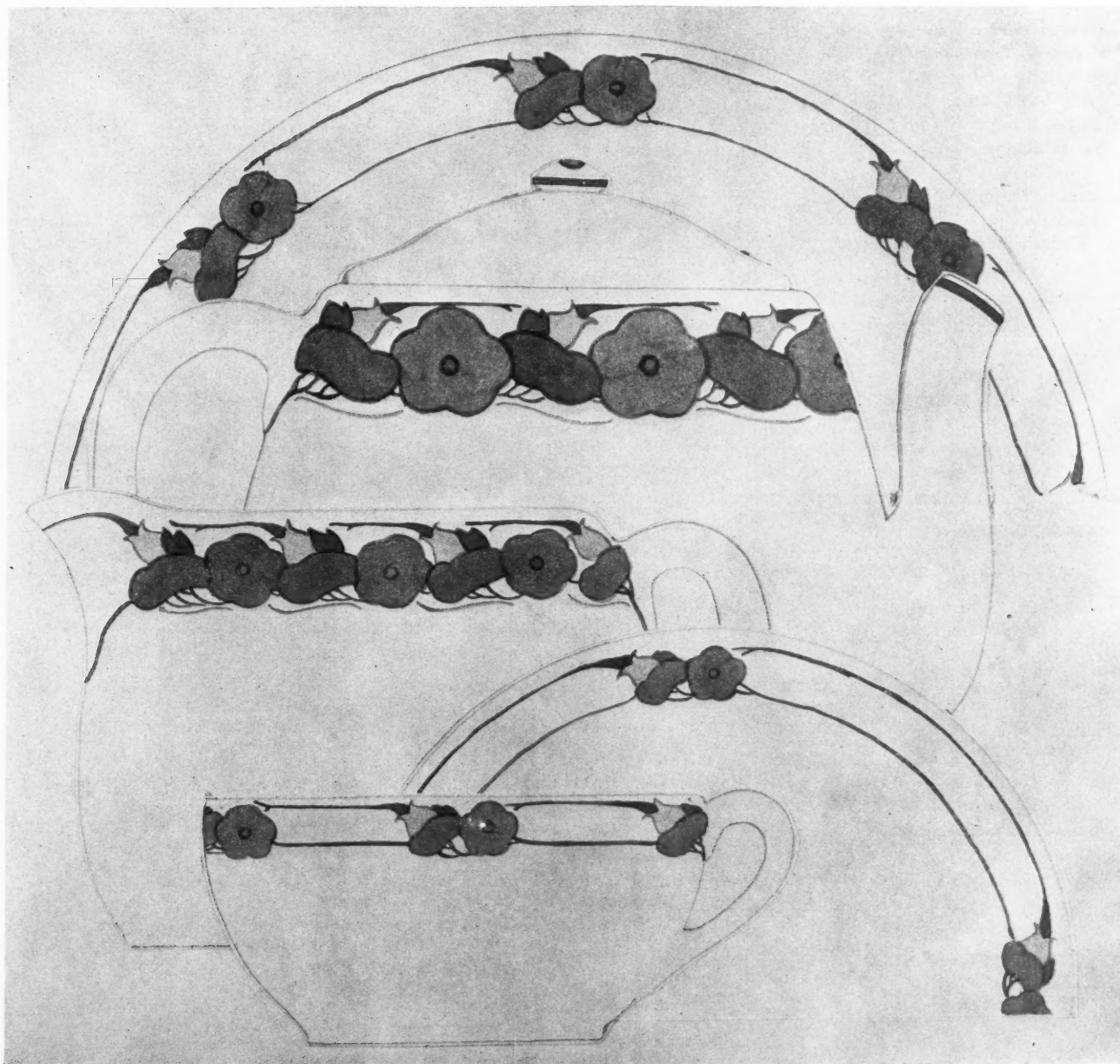
*Vera Stone*

**O**UTLINE is Gold. A band of gold and also the stems. Petals around the circles are Grey Blue and those in the background are Water Blue. Circles are painted with Albert Yellow. The space between the design and edge of plate is painted with a thin wash of Dark Grey and a very little Grey Blue.

## TEA SET—(Page 88)

*Vera Stone*

**O**UTLINE is to be omitted. Oil leaves and the small squares in bands and dust with Florentine Green. Oil flower and dust with Yellow for Dusting. Paint centers of flowers with Yellow Brown and a little Yellow Red. Bands are Gold.



## TEA SET—VERA STONE

**P**AIN'T light green with Yellow Green, a little Shading Green and Dark Grey. Paint blue outline with equal parts Banding Blue and Copenhagen Blue.

Second Fire—Oil leaves and dust with Florentine Green, oil the dark blue spaces and dust with Water Blue, the large

flowers with Yellow for Dusting, the light bud is dusted with Mode very lightly. The space between design and edge of pieces may be painted with 5 parts Dark Grey and 2 Apple Green.

## BEGINNERS' CORNER

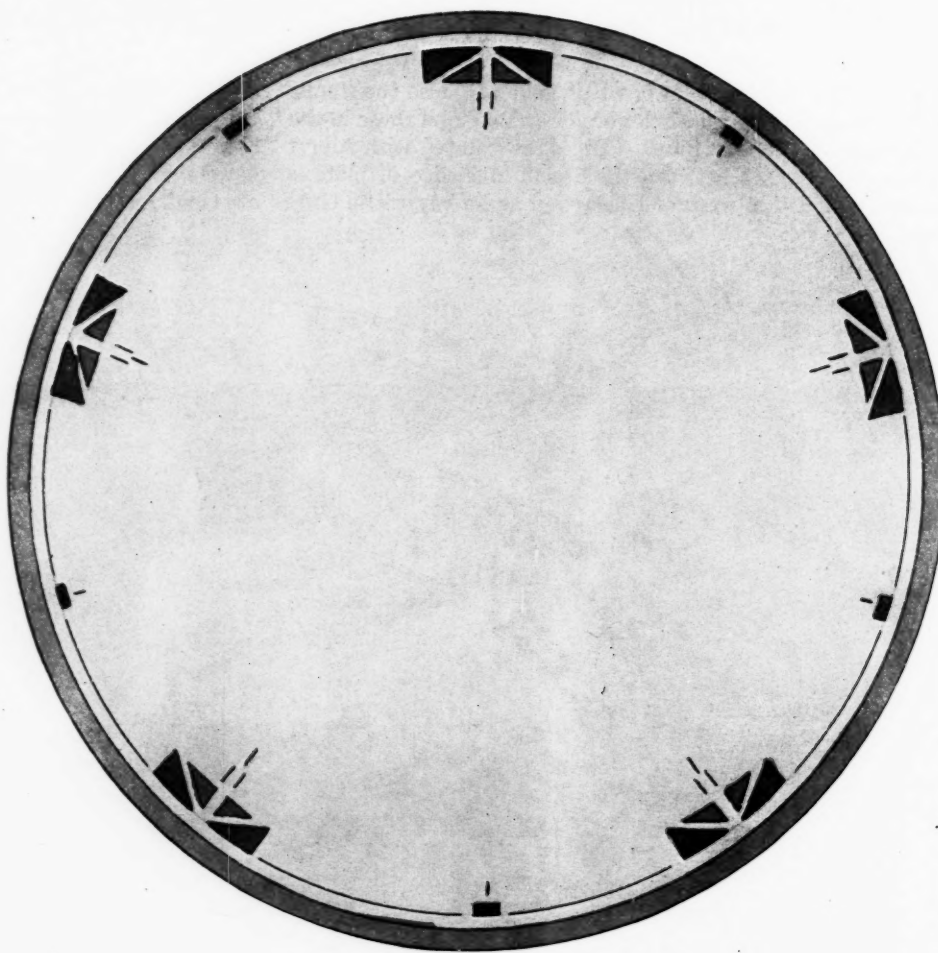
JESSIE M. BARD - PAGE EDITOR  
Dickinson Seminary, Williamsport, Pa.

## PLATE

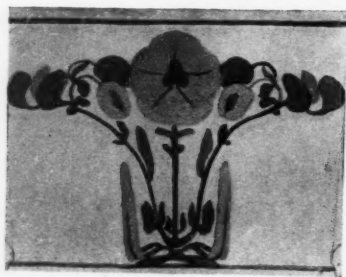
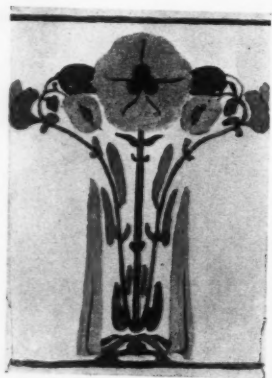
*Hallie Day*

**O**IL the wide band and the large part of main figure and dust with Water Blue. The smaller sections in main design are oiled and dusted with Grey Blue. Small oblong between sections is oiled and dusted with 2 parts Ivory Glaze, 1 part Yellow Brown. Fine lines are Green Gold. Do not have the outer band come quite to the edge of the plate. Any band is more interesting if it does not go over the edge of the china for it makes the china look heavy.

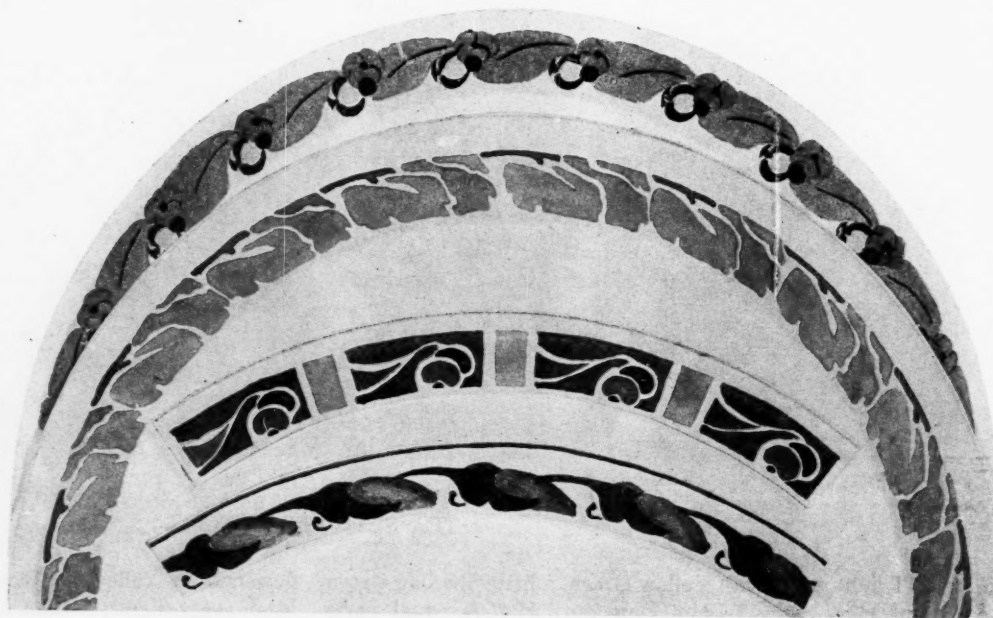
Second Fire—Paint over the small oblong with a thin wash of 2 parts Yellow Brown and 1 part Yellow Red. Retouch Gold.



PLATE—HALLIE DAY



NO. 5 MOTIF, COLOR STUDY



BORDERS, NOS. 8, 9, 10, 11 MOTIFS, COLOR STUDY—VERA STONE





SNAPDRAGON—LUCY MAIE SHOVER

OCTOBER 1917  
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